THE CINE' KODAK NEWS

IN THIS ISSUE:
INDOOR MOVIES
WITH OUTDOOR
EASE.

●

NOVEMBER
DECEMBER
1932

SHOTS LIKE THIS are as easy to make as those you take outdoors in bright sunlight . .

Use Ciné-Kodak Super-sensitive Panchromatic Film with 35-cent Mazda Photoflood Lamps to make the most important shots of all

NO MORE bulky lighting apparatus . . . no more foot-catching extension cords . . . no more blinding lights . . . no more underexposed interiors. Indoor movies take on out-of-door ease and certainty when made with Ciné-Kodak Super-sensitive Panchromatic Film.

This fast film puts your movie camera on 24-hour duty, indoors or out, day or night. Twice as fast as regular "Pan" with daylight, it's three times as fast with artificial light. Speed to spare for recording the most valuable shots of all—movies made right in your home.

One or more inexpensive Mazda Photoflood lamps in wall or ceiling fixtures, in floor or table lamps—that's all the light you need.

The article on the opposite page tells you just how to make these in-the-home movies with Ciné-Kodak Super-sensitive Film—the finest, fastest film you've ever used. Remember, too, that its extra speed outdoors will help you get the shots you want on dull days as well as bright. EASTMAN KODAK COMPANY, Rochester, New York.

Ciné
Kodak
Super-sensitive
PANCHROMATIC
Safety Film
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

Ciné-Kodak Super-sensitive Panchromatic Film costs but $7.50 for the 100-foot roll; $4 for the 50-foot roll, including processing.

Ciné-Kodak Super-Sensitive PANCHROMATIC FILM

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THE CINÉ-KODAK NEWS

NOVEMBER-DECEMBER 1932

Published Bi-Monthly in the interests of Amateur Motion Pictures by the Eastman Kodak Company, Rochester, N. Y., Volume 8, Number 11.

FILM THE SEASON'S BIG INDOOR EVENTS

A Few Rules and a Few Hints for Making Indoor Movies With Outdoor Ease

LAST winter was an epochal period for many camera owners. For it was then they essayed their first indoor movies and discovered them to be every bit as easy to make, and every bit as certain, as outdoor shots made in bright sunlight.

These highly successful pictures required but an inconsiderable outlay for lighting equipment—one or more 35 cent lamps. And equally pleasant was a complete absence of complicated rigmarole to be followed in handling either lights or camera.

Again the indoor season has arrived. Capped by the Christmas festivities, many of the important doings from now until spring will be held in the home. You'll certainly want movies of them. And you'll want to use your camera to film the incidents of the season as well as the big occasions. Mother, Dad, the children and their friends, relatives and neighbors, are the most popular camera subjects indoors as well as out—and rightly so. By following the few simple instructions on this and the following page you will find it easy to make the finest shots of your movie collection.

Besides your camera, but two items are necessary—Ciné-Kodak Super-sensitive Panchromatic Film and one or more 35 cent Mazda Photoflood lamps. With this combination all movie cameras, *no matter what their lens equipment*, will make excellent indoor movies.

Ciné-Kodak Super-sensitive Panchromatic Film is three times as fast as regular "Pan" when used with artificial light. No other film combines such speed with the assurance of sparkling screen results that are made possible by Eastman's exclusive automatic corrective printing.

The average life of Mazda Photoflood lamps is two hours when used on 110 to 125 volt home lighting circuits. However, if the lamps are lighted only while the camera is running, they will furnish illumination sufficient for the exposure of more than 3,000 feet of film. And, in spite of their unusual brilliance—the photographic equivalent of 7 or 8 ordinary 100-watt lamps—they are not "juice-eaters." Although rarely necessary, four or five of them can be used on a circuit without overloading it. These lamps fit any standard lamp socket—can be used in any home lighting fixture.

Reflectors will concentrate the brilliance of Photoflood lamps. Use them if you wish—their cost will range from 25 cents to $1.50. Conical type reflectors (<), whether rigid or collapsible, are recommended.

Kodalites, of course, are still the best source of illumination.

(*Continued over the page*)

Load up with Ciné-Kodak Super-sensitive "Pan," switch on your 35 cent Mazda Photoflood lamps, and shoot—that's how easy it is to make indoor movies.

But if they are not available, the speed of Ciné-Kodak Super-sensitive "Pan" Film is such that Photoflood lamps will be found adequate lighting equipment.

Now—for a very few points of procedure.

With f.1.9 Ciné-Kodaks

Generally speaking, one of these lamps in a reflector is as efficient as three or four scattered about the room in unshielded wall or ceiling fixtures. Yet reflectors, though helpful, are not necessary to owners of *f.*1.9 cameras. A dinner party, for example, may be filmed at *f.*1.9 by merely placing three Mazda Photoflood lamps in fixtures near your subjects. In the average living room, generally larger than dining rooms, you can make movies at *f.*1.9 with equal ease by using four of these lamps about the room. Two lamps in the average sized kitchen will suffice when filming, at *f.*1.9, the Christmas turkey being taken from the oven, and, when the camera's lens is set at *f.*2.8, one lamp will furnish enough illumination for pictures of the youngster splashing about in the tub.

Such shots, made without the use of lamp reflectors, will result in eminently satisfactory movies when filmed with *f.*1.9 cameras. Greater depth of focus and picture crispness, especially important when making close-ups, may be obtained through increasing the amount of light by using the lamps in reflectors and stopping down the camera to *f.*2.8, *f.*3.5, or *f.*4. See the instructions which follow for *f.*3.5 Ciné-Kodaks.

With f.3.5 Ciné-Kodaks

Owners of *f.*3.5 cameras operated at *f.*3.5 may use Mazda Photoflood lamps without reflectors by doubling the number of lamps required for *f.*1.9 cameras.

But this necessitates quite a few more lamps than are required if reflectors are called into play. Reflectors may be used on an extension cord. Or you can remove the shade and regular lamp of a floor lamp, replace them with a reflector and Photoflood lamp, and tip the lamp upward to direct the light in the proper direction. Only one lamp in a reflector is necessary when it is used four feet from your subjects—and the wide-angled light supplied by most of the reflectors now on the market will enable you to illuminate a small group at this distance. Excellent movies can be made at *f.*3.5 with two lamps in reflectors six feet distant from your subjects, and at this distance you can illuminate one entire side of a room. One lamp in a reflector will suffice for any shots you desire in the kitchen, and one lamp *without* a reflector will supply ample light by which to film baby's attempts at an Australian crawl stroke in the bathtub.

So much for *f.*3.5 cameras.

With f.6.5 Ciné-Kodaks

Owners of *f.*6.5 cameras will do best to confine their indoor movie making to shots of small groups and close-ups. For indoor movie making is a use for which these cameras were never intended. Nevertheless, two lamps in reflectors four feet from your subjects will result in excellent movies.

Simple—isn't it?

And the clarity and loveliness of tone values of the movies you will make with Ciné-Kodak Super-sensitive Panchromatic Film will amaze you.

It is well to remember that it is the distance from lights to subjects that determines exposure—*not* the camera distance. By playing the light upon your subject somewhat from the side at the correct distance, the camera may be moved back to include the desired field.

Refinements in photographic value will be obtained if, when using more than one lamp in reflectors, they are played upon your subjects from several feet to the sides of your camera and at distances that average the correct distance. For example, two lamps in reflectors are required at *f.*3.5 when the lights are six feet distant. Use one of the lamps *four* feet from your subject and the other *eight* feet. And, if you wish to obtain added beauty in your scenes, backlight your subjects with an additional light in a floor or table lamp, placed behind and above the subject, so that no direct light enters the camera's lens.

If you passed up indoor movie making last winter don't miss out again. By all means equip yourself with Ciné-Kodak Super-sensitive Panchromatic Film and 35 cent Mazda Photoflood lamps. Your dealer has them both. Then you can capture those shots which tonight, tomorrow, might otherwise slip by unrecorded.

A party—here's an opportunity for real home movies. They're so simple to make, too, with speedy Ciné-Kodak Super-sensitive Panchromatic Film and Mazda Photoflood lamps.

A YEAR AGO CHRISTMAS!

by Arthur H. Austin

HOW would you feel if some well-meaning soul dumped an autogyro in your front yard and said, "There it is, let's see you run it"?

Although the comparison is greatly exaggerated, I can tell you that my sensations were somewhat the same when I was given a Ciné-Kodak for a Christmas present last year. I had no more idea of how to operate a movie camera than the man in the moon. Movies to me were a mysterious something made behind locked studio doors.

But here I was with a loaded Ciné-Kodak in my possession and nothing to do but to try it. You may believe me when I say that my wife and I read the instruction book as carefully as a lost tourist scans his road maps. Then with a newly born feeling of confidence in our ability to make movies, we pointed the camera at members of the family and at friends, and pressed the release lever.

It seemed an eternity before that roll of film was returned from processing, yet in reality it was only a few days from the time it was turned in for development. Our neighbors, many of whom were in the picture, were no less anxious than we to see it projected.

"They laughed when I sat down . . ." beside the projector, yet when a sequence of pictures as sharp and clear as any seen in the professional theater flashed on the screen before our eyes, my friends shared my joy and subsequent elation.

From that moment I was a confirmed home movie enthusiast.

Beginner's luck you may call it. Yet subsequent reels proved this to be untrue. Our pictures improved in quality because the Ciné-Kodak literally taught us how to see. The finder was in reality another eye in discovering new and interesting things to photograph—in teaching us unnoticed points about familiar sites and subjects.

Last summer, inspired by what I learned from watching the Cinegraph of Bobby Jones, I decided to make some reels of my own golf shots. My wife volunteered to act as "cameraman," and we made a sequence of exposures of myself using one club at a time. The finished pictures proved a huge and helpful success in clearly pointing out my numerous golf faults, and did more toward correcting persistent troubles with my swing than a thousand words of conflicting advice from friends.

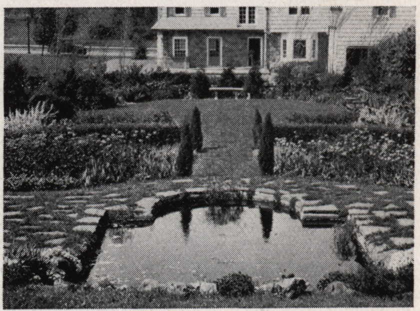
On my hunting trip this fall I took along my Ciné-Kodak with my Winchester 30-30. If you've never hunted deer with a movie camera and a telephoto lens, you've a new thrill coming. I came home with four hundred feet of some of the finest wild life pictures that I have ever seen—pictures that will cause me to live again those two delightful weeks long after my companions have forgotten.

My wife is just as enthusiastic about our movie camera as I am. Her Kodacolor pictures of the garden (her pride and joy) will keep the flowers blooming for her this winter long after the garden is buried deep in snow—give her a mark to shoot at next summer.

"My wife volunteered to act as 'cameraman,' and we made a sequence of myself using one club at a time."

"I came home with four hundred feet of some of the finest wild life pictures that I have ever seen."

"My wife is just as enthusiastic about our movie camera as I am."



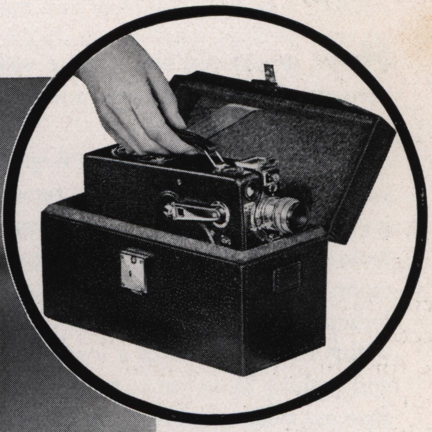
"Her Kodacolor pictures of the garden will keep the flowers blooming for her this winter long after the garden is buried deep in snow."

For she is becoming more and more the cinematographer of the family, treating me to a discourse on the advantages of filters every now and then. And it is she who has turned from needle and thread to a splicing block to embroider hastily gathered shots with a continuity built of good editing and tactful titling.

We are looking forward to taking many indoor shots this winter with the help of that wonderful new lamp, the Photoflood bulb, and the Super-sensitive "Pan" film. Christmas is going to be a big home movie day, and I know of at least one relation to whom Santa (by proxy) will duplicate our good fortune of a year ago.

CHRISTMAS SHOPPING

SELECT YOUR GIFTS FOR MOVIE MAKERS FROM THE EASTMAN EQUIPMENT ON THIS PAGE



Included in the low cost of Ciné-Kodak K is an attractive carrying case for camera, film, color filters, and extra lens. Both camera and carrying case are available in black, blue, or brown genuine leather covering.

The most versatile of home movie cameras

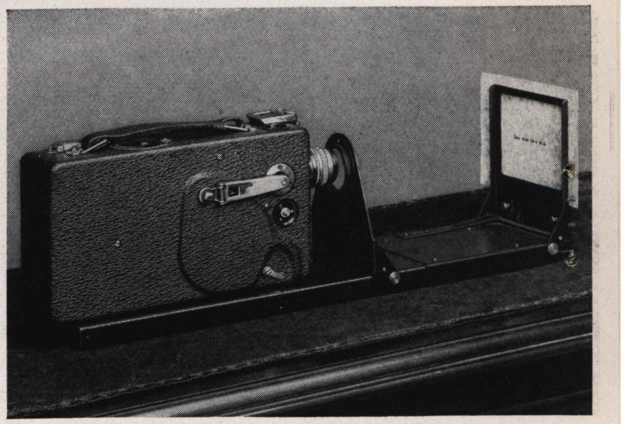
CINÉ-KODAK, *Model "K"*

FOR that family, friend, or relative anxious for the best in home movies, Ciné-Kodak K is the logical gift.

Movies indoors, outdoors, at any time of day or night, on rainy days as well as clear ones . . . telephoto or wide angle shots, the incomparable beauty of natural color movies made in Kodacolor . . . all are within the range of Ciné-Kodak K. It is equipped with either an *f*.3.5 or *f*.1.9 lens, each instantly interchangeable with the other and with the following lenses supplied as extra equipment—*f*.2.7 wide angle lens, or any of three telephoto lenses. Its winding crank is an integral part of the camera and cannot be lost or misplaced. It has two finders—eye-level and waist-height; an automatic footage indicator; built-in exposure guide that tells you what "stop" to use. Half speed at the press of a button doubles the exposure time; adds hours to the movie making day. There's plenty of finger room for quick and easy film loading. Its convenient shape makes it easy to carry, easy to pack.

Competent, but not complicated, Ciné-Kodak K couples the full range of home movie pleasure with a remarkably low cost.

Ciné-Kodak, Model K, *f*.1.9 costs but $150 including case. Model K, *f*.3.5 is priced at $110 including case.



CINÉ-KODAK TITLER

With the inexpensive Ciné-Kodak Titler anyone can make his own titles. It's all fun, no trouble. Hand-drawn, typewritten, animated titles, "art" titles made with snapshot backgrounds or with illustrations clipped from magazines . . . they're all within the scope of Ciné-Kodak Titler, built for title making with *all* Ciné-Kodaks. On page 9 of this issue there's a title suggestion, ready to be filmed, that almost every movie maker can use to advantage.

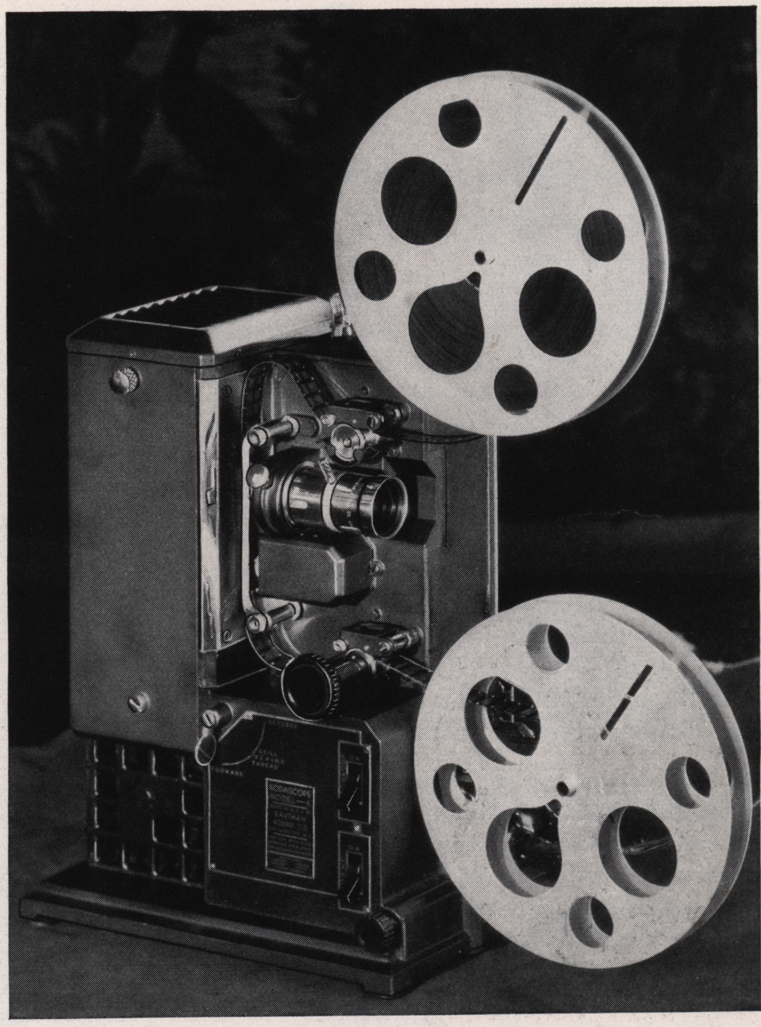
Ciné-Kodak Titler, complete with 100 title cards, framing and typing masks, $6.50.

EASTMAN KO

...Simplified

The most efficient of
home movie projectors

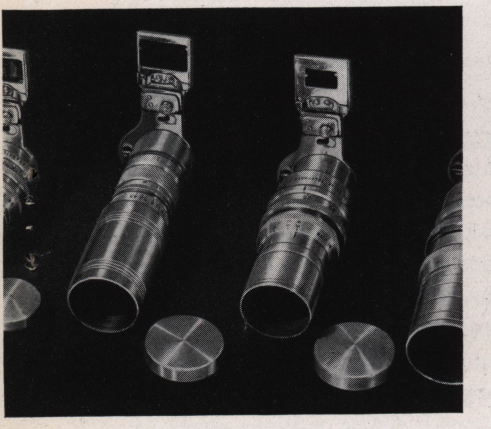
KODASCOPE, Model "K"

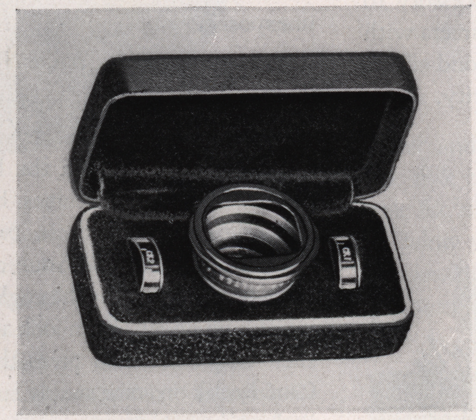


THEATER-LIKE projection brilliance with amazing ease and convenience—those are the two outstanding characteristics of this projector.

Its special 260-watt lamp and improved optical system account for increased brilliance. There's a receptacle for plugging in a bridge or table lamp, so that when the Kodascope lamp switch is on, the room light is off, and vice versa. Its controls are readily accessible on one panel. Its central oiling point lubricates most of the important bearings. And its improved claw mechanism makes projection almost entirely noiseless. New type fan and ventilator keep the projector cool even after a full evening's projection.

Kodascope, Model K, complete costs but $160—with carrying case, $175. It operates on 100-125 volts, A. C. or D. C.





Ciné Kodak
Super-sensitive
Safety Film
EASTMAN KODAK COMPANY
FEB 1935
628 25A

SPECIAL LENSES

Faster lenses for easy indoor movies . . . telephotos for distant shots in close-up proportions . . . a wide-angle lens for larger picture areas—all are available for owners of Ciné-Kodak K. See page 11 of this issue for complete descriptions of the seven lenses for the "K."

Particularly useful at this time of the year is the 15 mm. *f*.2.7 wide angle lens for indoor filming. It covers a greater area from short distances than other fast lenses.

COLOR FILTERS

Filters bring greater realism and added beauty to movies. There's a color filter for every model Ciné-Kodak and for every lens available for every model. Their prices range from $1.25 to $3.75, each; and for the standard lenses there are sets of three graduated filters supplied in attractive cases.

Your nearby Ciné-Kodak dealer will tell you the proper filter or filters to get. Put several on your Christmas list right now.

FILM

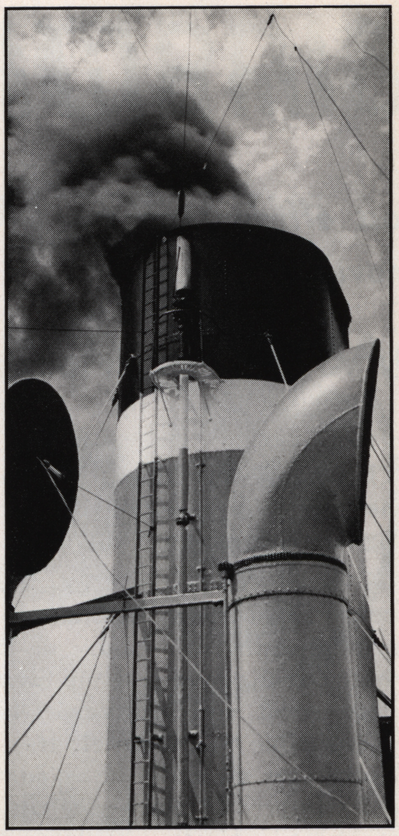
Ciné-Kodak Super-sensitive Panchromatic Film makes a gift every movie maker can put to immediate use, indoors or outdoors, on Christmas Day. It's twice as fast as regular Panchromatic Film in daylight . . . three times as fast under artificial light. One or more 35-cent Mazda Photoflood lamps furnish ample light for easy indoor shots.

Ciné-Kodak Super-sensitive "Pan" costs only $4 for the 50-foot roll, $7.50 for the 100-foot roll, including processing.

DAK COMPANY • *Rochester, New York*

BRING 'EM BACK ALIVE!

Use These Helpful Rules of Thumb to Heighten the Interest of Your Travel Movies



BEFORE you leave on that trip which low transportation rates have made so irresistible, take your camera to your Ciné-Kodak dealer and have it cleaned and thoroughly inspected. It probably doesn't need looking after—but, play safe. Ask your dealer for a list of foreign processing stations and branches.

For black and white movies Ciné-Kodak Super-sensitive Panchromatic Film is recommended. The equal of regular "Pan" with fair weather, its extra speed assures success with those many important shots you will have to make, or lose forever, on dull days, in narrow, crooked Old World streets, early or late in the day. There are no rain checks for travel shots. Even interior shots of cathedrals, museums and art galleries are possible with this fast film. Take plenty of it.

Kodacolor enthusiasts are particularly fortunate this year, as the extra speed of the new Super-sensitive Kodacolor Film greatly broadens the scope of full-color movie making. Many of the colorful scenes and costumes that make foreign travel so interesting can now be captured in their full beauty on days none too perfect as well as in bright sunshine. You'll need the two Neutral Density Filters on bright days to compensate for the added speed of Super-sensitive Kodacolor Film.

Color filters for "Pan" film are not merely an accessory to advanced movie making. It's just as easy to use your camera with a filter attached as it is to use it without one; and cloud effects and distant shots will take on added beauty and clarity.

Illustration courtesy of the *New Yorker*

Consider, too, the virtues of a telephoto lens for spanning the distance between your boat and that of a passing liner steaming majestically homeward, in lifting you across a half mile of uninteresting foreground to the base of some crumbling ruin. A telephoto lens will save you many steps, enable you to cover far more territory.

Customs regulations will not cause you much trouble. Nearly every foreign country will allow you to bring your movie camera and a reasonable amount of film through its borders. Some few require a minor deposit upon entry, which is refunded on your departure. The United States customs laws state that all film *manufactured in this country*, and purchased for personal use only, will be readmitted free of charge, whether exposed or unexposed.

While You're Away

Those who think of New York in terms of the Great White Way little know Peter Stuyvesant's bustling village. The same is true abroad. Forsake the highways for the byways. Go in heavily for native costumes, homes, customs. Shun subject self-consciousness. Use these two ruses for true-to-life movies. Standing sideways to your camera subjects, hold the camera close to you and at right angles, and frame your subjects in the waist-high finder. Then look appraisingly ahead of you to disarm their suspicions, and press the exposure lever. Or, place your Ciné-Kodak on some steady support, lock the exposure lever into "taking" position, step away from it a pace or two—your subjects will little suspect the innocent deception you have practiced.

Gather in a representative collection of postcards, illustrations from foreign magazines and travel pamphlets. You'll find them just the thing for title backgrounds to use in the Ciné-Kodak Titler when you return home.

Many of the friends you'll make on your trip will envy you your movie record. Why not make a duplicate of it for their enjoyment? It will cost them (or cost you, if you prefer) but little for this splendid remembrance to those who helped make your trip a memorable one.

Good luck and good pictures!

ROUND OUT YOUR MOVIE MENU

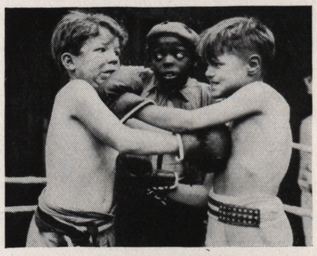
ON MANY a winter's evening your home and travel movies will be called into play for the entertainment of both family and friends. Set them off with one or more professionally made Cinegraph comedy features or shorts.

Who are your favorite laugh producers? Laurel and Hardy? Charley Chase? Clyde Cook? The "Our Gang" kids? They're all in Cinegraphs. Full-length comedies supplied on two 400-foot reels, may be purchased for $48—the shorts, 100 feet in length, for $5. Or both may be rented from Ciné-Kodak dealers at a nominal charge.

And surely the 400-foot reel of 1932 Olympic Winter Sports, or the globe-spanning Travel Cinegraphs, will delight your adult audiences. Certainly Felix the Cat cartoons—Snap, the Gingerbread Man—Chip, the Wooden Man—and the Doodlebugville shorts from the Fairyland series of Cinegraphs, will call for encores from the youngsters.

So see your Ciné-Kodak dealer for a Cinegraph catalog—soon.

Those two fashion plates of the stone age era, Laurel and Hardy, compete for the favors of an Amazonian brunette in *Flying Elephants*.



Mickey leads with his chin in the big fight sequence from that soul-stirring "Our Gang" epic, *Knockdown and Drag Out*.

The be-derbied Mr. Chase is in his toughest mood in *Bad Boy*—one of the many full-length Cinegraph comedy releases.

IT'S FUN TO MAKE YOUR OWN TITLES

Inexpensive Ciné-Kodak Titler Ends Your Titling Problems

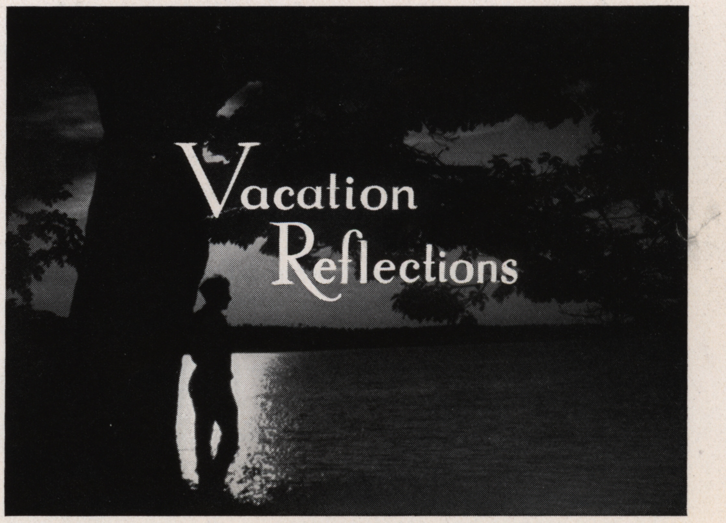
UNTIL the introduction of the Ciné-Kodak Titler last year, title making was a somewhat laborious task. This was true because titles had to be hand-lettered—and not everyone is adept at wielding a lettering pen.

But the Ciné-Kodak Titler ended all difficulties for Ciné-Kodak users. With this simple, versatile, and inexpensive accessory you can use *typewritten* titles. A special lens built in the Titler brings Ciné-Kodaks into sharp focus on title cards slipped into an easel only eight inches from the camera lens. Whether Model K, M, B, or BB—with the aid of the Titler you can make the very finest titles—*your own titles for your own movies*.

Plain typewritten titles, titles typed (or lettered) on snapshots, postcards, or illustrations clipped from periodicals—all are easy with Ciné-Kodak Titler. For the Titler imposes no handicaps upon the ambitious movie maker who prefers to create his own hand-lettered titles. It merely makes their filming easier and more certain. And its cost—but $6.50, including 100 title cards and typing and framing masks—is most reasonable for such a time-saving and trouble-saving device.

Below you see a title suggestion for your summer's vacation movies. Film it with the aid of Ciné-Kodak Titler and send your vacation films off to a good start.

Just slip the corner of this page into the easel of Ciné-Kodak Titler—center the title suggestion—press the exposure lever of your Ciné-Kodak—and you'll have a bang-up vacation reel title.



KODASCOPE LIBRARIES RELEASES

for November-December

A THRILLING full-length feature, *Stand and Deliver*, tops the list of the November-December releases. Debonair Rod LaRocque plays the leading rôle, that of a dashing bachelor, adventurer, ex-World War ace, and woman-hater (i.e. until he meets Lupe Velez, who materially revises his opinion on this last point). The locale is in the mountain fastness of Macedonia, and the plot abounds with hair raising episodes with that extremely capable and sinister old villain, Warner Oland, supplying a good many tense moments. A splendid romantic drama. No. 8179, supplied on five 400-foot reels, base rental $7.50.

Five good comedies round out the current list of new Kodascope Library releases.

Saturday Afternoon, with Harry Langdon cast as the husband tied to the proverbial apron strings, should cause a good many chuckles before Harry's initial rampage is finally subdued. This is a two-reeler, No. 4152, base rental $2.50.

Another Harry Langdon picture, *All Night Long*, discloses our sad-visaged hero falling in love with the sweetheart of his former top-sergeant, who has now turned his hand to burglary. This story depicts the doleful Harry at his best and funniest. Ask for No. 4153, on two 400-foot reels, base rental $2.50.

Charley Chase in *Be Your Age* finds himself forced to propose to a wealthy widow, a client of his employer, who wishes to retain control of the widow's estate. Charley is a riot at the widow's party. No. 4158, two 400-foot reels, base rental $2.50.

Flaming Fathers, with Max Davidson, relates the unsuccessful attempts of a well-meaning father to stop his daughter's elopement. Concealed in the rumble seat of the swain's coupe, he is carried off to the beach. Trouble upon trouble develops for poor Max and laugh upon laugh is created for renters of No. 4166. Supplied on two 400-foot reels; base rental, $2.50.

Last but not least of the November-December Kodascope Library releases is *The Bull Fighter*, a Mack Sennett Comedy featuring Eddie Quillan and Billy Bevan. It's a fast moving series of humorous incidents leading up to the climax—an impromptu and very much unexpected bull fight that is guaranteed sure-fire comedy. A quasi-serious love affair lends a more or less plausible continuity to the story as it moves swiftly to a happy conclusion. No. 4168, on two 400-foot reels, base rental $2.50.

A thrilling moment from *Stand and Deliver*, feature length Kodascope Library release.

Rumble seats were invented for just such individuals as the hapless Harry Langdon in *Saturday Afternoon*.

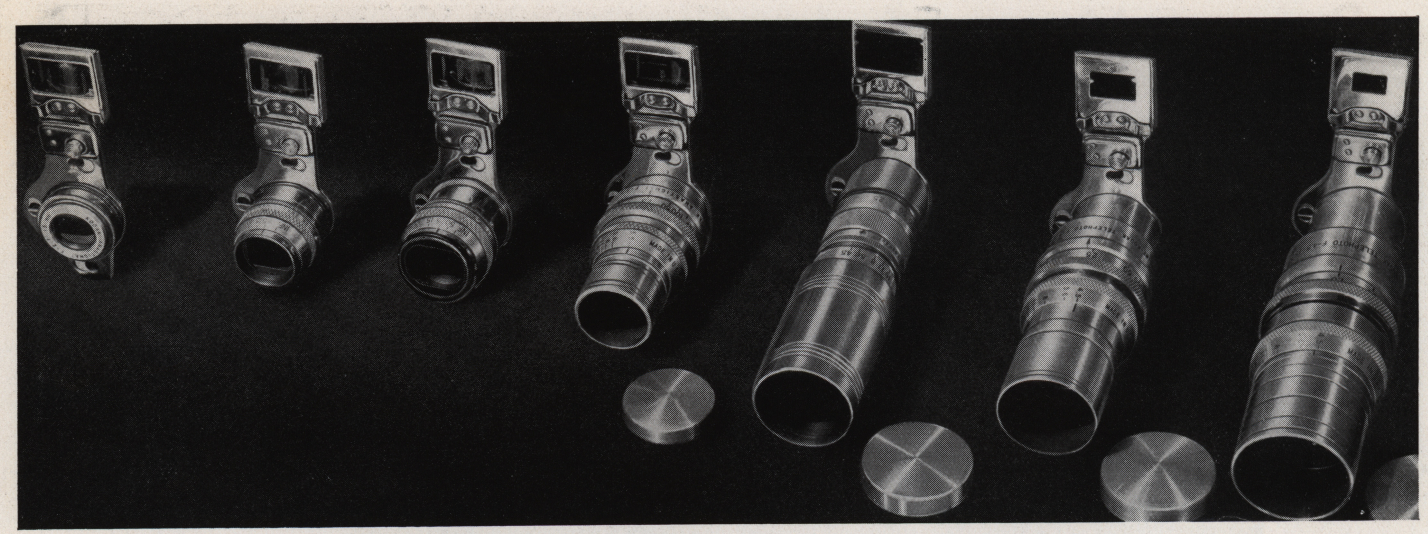
All the horrors of trench warfare are graphically portrayed in this one shot from *All Night Long*, also featuring Harry Langdon.

The none too feminine Charley Chase prepares to land a hay maker on a none too masculine character in *Be Your Age*.

The trouble-beset Max Davidson proves to be a hit with the younger generation in *Flaming Fathers*.

DANGEROUS
BULLS

A warning that comes tardily to Eddie Quillan, co-starred with Billy Bevan in *The Bull Fighter*.



FROM LEFT TO RIGHT—f.2.7 15 mm. wide angle lens, f.3.5 and f.1.9 1-inch lenses, 2-inch f.3.5 lens, and 3-inch, 4½-inch and 6-inch telephoto lenses.

7 LENSES, NOW, for CINÉ-KODAK K

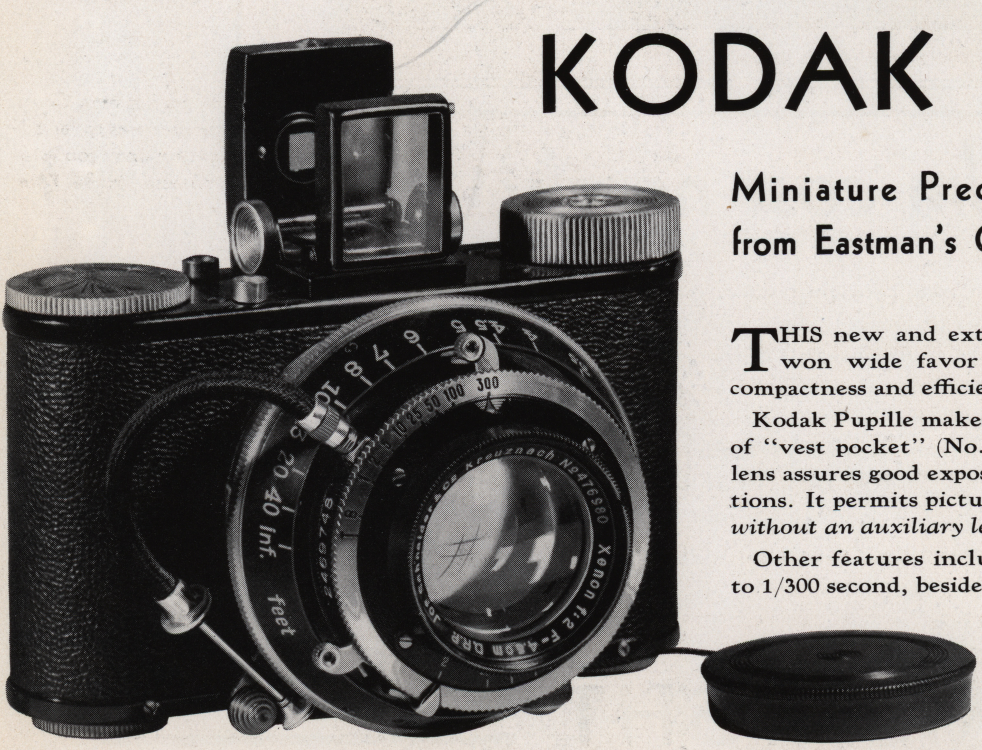
EVERY one of these lenses is Eastman-made for Ciné-Kodak, Model K. They may be attached simply—quickly—accurately. Each lens has its own individual finder, showing the particular field covered by that lens. And a careful selection of alloys makes them unusually light in weight, permanent in beauty.

The 15 mm. *f.2.7* wide angle lens is especially useful for indoor filming—$45. The standard *f.3.5* lens* couples economical lens equipment with everyday movie making. The standard *f.1.9* lens* brings greater latitude to outdoor filming, makes available the beauty of Kodacolor, and greatly simplifies indoor movies—$60. The 2-inch *f.3.5* lens, costing $45, the 3-inch *f.4.5* lens, priced at $45, the 4½-inch *f.4.5* lens, priced at $60, and the 6-inch *f.4.5* lens, priced at $85, are for making telephoto shots.

**Both the f.3.5 and the f.1.9 lenses are supplied as standard equipment with Ciné-Kodak K. With the former the camera lists at $110—with the latter $150. An allowance of $15 is permitted for the f.3.5 when purchasing the f.1.9 lens.*

A Rare Gift for a Real Photo Fan

KODAK PUPILLE



Miniature Precision Camera from Eastman's German Factory

THIS new and extremely versatile camera has already won wide favor among movie makers who demand compactness and efficiency in their "still" equipment.

Kodak Pupille makes sixteen pictures 1$\frac{3}{16}$" x 1$\frac{9}{16}$", on a roll of "vest pocket" (No. 127) Kodak Film. Its *f.2* anastigmat lens assures good exposures under practically all light conditions. It permits pictures as close as 2½ feet from the subject *without an auxiliary lens.*

Other features include: Compur shutter with speeds up to 1/300 second, besides bulb and time; detachable periscopic range finder; precision-cut spiral mount for accurate camera extension; safety shutter lock; built-in depth-of-focus scale.

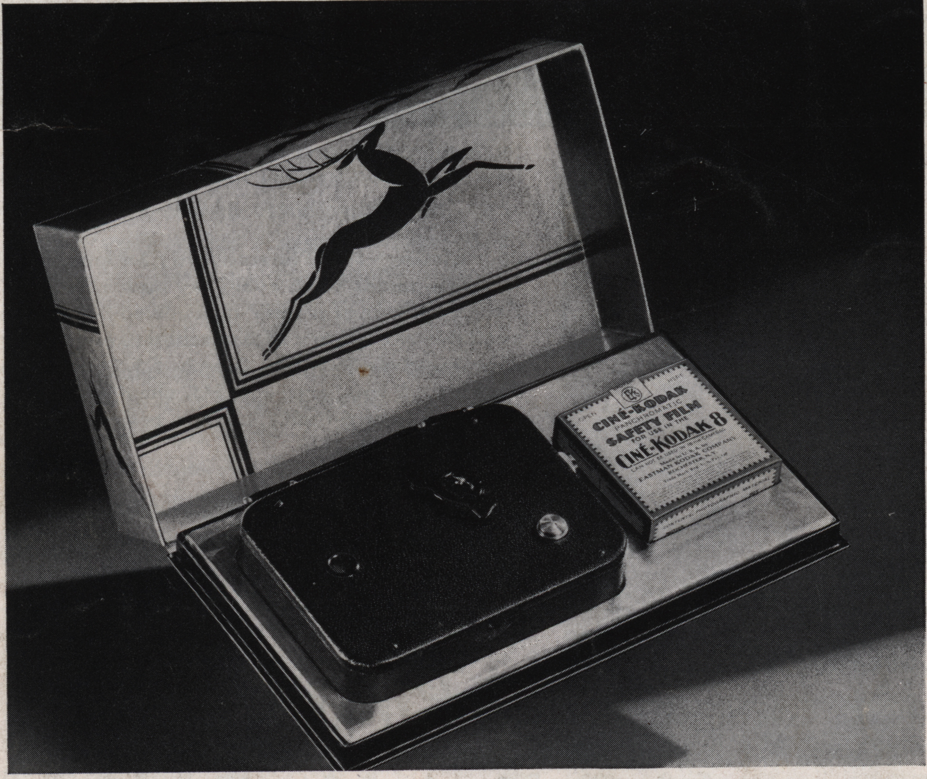
See Kodak Pupille at your Kodak dealer's. Price, complete with case, range finder, two color filters, cable release, and camera foot, $75.

EASTMAN KODAK COMPANY, Rochester, N. Y.

Biggest News of the Christmas Season

CINÉ-KODAK EIGHT $\$29^{50}$

Model 20



cuts film cost nearly ⅔

THIS Christmas make home movies your gift of gifts. Eastman has made it easy and inexpensive . . . with Ciné-Kodak Eight, Model 20, for only $29.50 . . . a genuine, full-fledged home movie camera fitted with a Kodak Anastigmat *f*.3.5 lens, built-in exposure guide, automatic footage indicator, and eye-level finder.

Ciné-Kodak Eight loads with a special 25-foot film, 16mm. wide. It runs the film past the lens twice, leaving two rows of images along its full length. Eastman finishes this 25-foot roll, slits it, splices it, and returns it as a single 50-foot length, 8mm. wide—ready to project in Kodascope Eight. For $2.25 you get movies that last as long on the screen as the usual 100-foot roll at $6.

Give home movies with Ciné-Kodak Eight, Model 20 . . . in its attractive gift box.

NOW—

A New Eight With f.1.9 Lens

A new Ciné-Kodak Eight . . . the Model 60 . . . is equipped with a Kodak Anastigmat *f*.1.9 lens, which is instantly interchangeable with an *f*.4.5 1½ inch telephoto lens supplied as extra equipment. A beautifully finished photographic instrument, its price, including carrying case, is $79.50.

Kodascopes Eight are priced at $22.50, $34.50, and $75. Your dealer will gladly show them to you.

CINÉ-KODAK EIGHT

Eastman's NEW-PRINCIPLE Movie Camera

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